

907478

arvo pärt

tabula rasa

**doppelkonzert für zwei violinen, streichorchester
und präpariertes klavier**

partitur

ue 17249
universal edition

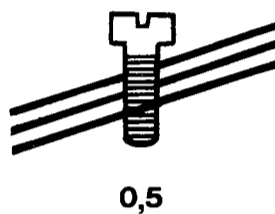
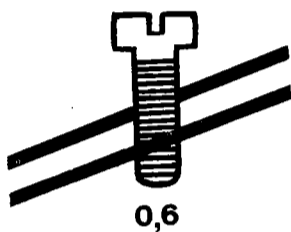
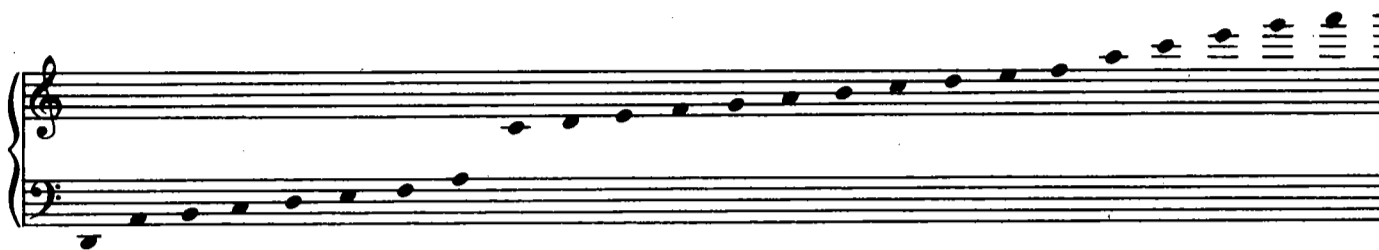
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LG. Sc.

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71

Präparierung des Klaviers



Das Klavier soll nach Möglichkeit elektrisch verstärkt werden



ir tatjana grindenko, gidon kremer und eri klas

abula rasa (1977)

oppelkonzert für zwei violinen, streichorchester
nd präpariertes klavier



arvo pärt
(*1935)

ludus

Con moto (♩ = ca 120)

1

6/4

8/2

4/4

A

ianoforte

G. P.

olino solo I

ff

G. P.

olino solo II

ff

pp

olini I div.

pp

det.

pp

olini II

G. P.

pp

det.

ole

pp

det.

oloncelli

pp

det.

ontrabassi

pp

Section B and C. Measures 1-4. Time signatures: 5/4, 6/4.

Pf. *pp* (measures 1-2), *p* *Red.* (measures 3-4)

VI. I solo *p* (measures 1-2), *pp* (measures 3-4)

VI. II solo *mp* (measures 1-2), *pp* (measures 3-4)

VI. I *p* (measures 3-4)

VI. II *p* (measures 3-4)

Vle. *p* (measures 3-4)

Vc. *p* (measures 3-4)

Cb. *det. p* (measures 3-4)

Section D. Measures 5-8. Time signatures: 7/2, 4/4.

Pf. *G.P.* (measures 5-8), *** (measure 6)

VI. I solo *G.P.* (measures 5-8), *pp* (measures 5-8)

VI. I *pp* (measures 5-8)

VI. II *G.P.* (measures 5-8), *pp* (measures 5-8)

Vle. *pp* (measures 5-8)

Vc. *pp* (measures 5-8)

Cb. *pp* (measures 5-8)





(E)

(F)

pp

8.....

mp

p

3

3

3

3

det.

p

6/4

pp

Red.

mp

6/4

p

3

6/2

4/4

Pf. *G.P.* *

VI. I solo *p*

VI. II solo *p*

VI. I *p*

VI. II *p*

Vle. *p*

Vc. *p*

Cb. *p*

G.P.



(H)

Pf. *p*

VI. I solo *mp*

VI. II solo *mp*

VI. II

Vle.

Vc.

Cb.

8.....1

3 3 3 3

7





①

Musical score for the first system, featuring two staves with melodic lines and a piano accompaniment. The piano part includes a dense sixteenth-note texture in the right hand and a steady bass line in the left hand. Dynamics include *mf* and *mp*.



Musical score for the second system, including a grand staff with piano and violin parts. It features time signature changes from 5/4 to 6/4 and dynamic markings like *p* and *mp*.

4

5/2 4/4

Pf. G.P. *

VI. I solo G.P. *p*

VI. II solo G.P.

VI. I *p*

VI. II G.P. *p*

Vle. *p*

Vc. *p*

Cb. *p*

J

VI. I solo

VI. II solo *p*

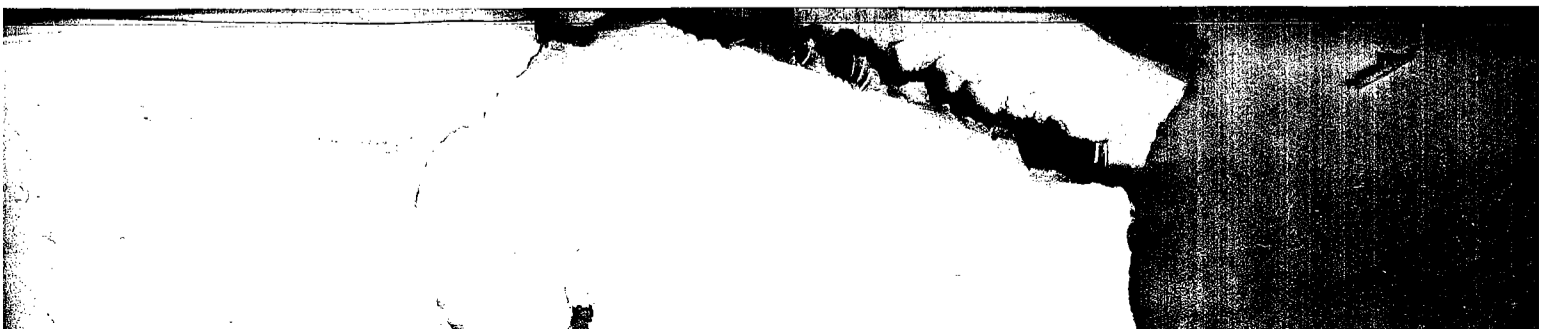
VI. I

VI. II

Vle.

Vc.

Cb.





(K)

Musical score for section K. It consists of four staves. The top two staves are for the piano, with the upper staff marked *p* and the lower staff marked *8* and *1*. The bottom two staves are for the right and left hands, both marked *mp*. The right hand part includes triplet markings (*3*) over the first four measures.



(L)

Musical score for section L. It consists of seven staves. The top two staves are for the right and left hands, both marked *mf*. The bottom five staves are for the piano, with various parts marked *mp*. The right hand part features a complex, rapid melodic line.

Pf. $\frac{6}{4}$ *p*

VI. I solo *Red.* *p*

VI. II solo *8*

VI. I $\frac{6}{4}$

VI. II

Vle.

Vc.

Cb.

Pf. $\frac{4}{2}$ $\frac{5}{4}$ G.P. *

VI. I solo *8*

VI. II solo G.P. *mp*

VI. I $\frac{4}{2}$ $\frac{4}{4}$ *mp*

VI. II G.P. *mp*

Vle. *mp*

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(M)

Vi. I solo
mp

Vi. II solo

Vi. I

Vi. II

Vle.

Vc.
mp

Cb.
mp

(N)

Pf.
mp

Vi. I solo
mf

Vi. II solo
mf

Vi. II

Vle.

Vc.

Cb.

0

VI. I solo

VI. II solo

Vc.

Cb.

f

f

mf

mf



VI. I solo

VI. II solo

VI. I

VI. II

Vle.

Vc.

Cb.

mf

mf

mf

mf

Pf. *mp*

5/4 6/4

Ad.

VI. I solo

VI. II solo *mp*

VI. I

VI. II

Vle.

Vc.

Cb.

Pf. **G.P.**

3/2 4/4

VI. II solo

G.P.

6

4/4

P

VI. I solo

VI. II solo

VI. I

VI. II

Vle.

Vc.

Cb.

Musical score for measures 6-9. VI. I and VI. II have solo parts starting at measure 6. The rest of the ensemble (VI. I, VI. II, Vle., Vc., Cb.) enters at measure 7. Dynamics include mp and p.



VI. I solo

VI. II solo

VI. I

VI. II

Vle.

Vc.

Cb.

Musical score for measures 10-13. VI. I and VI. II continue their solo parts. The rest of the ensemble (VI. I, VI. II, Vle., Vc., Cb.) continues with accompaniment.

Q

Pf. *mp*

VI. I solo *mf*

VI. II solo *mf*

Cb.

R

VI. I solo *f*

VI. II solo *f*

ossia:

VI. II *mf*

Vle. *mf*

Vc. *mf*

Cb. *mf*

VI. I solo

VI. II solo

VI. I *mf*

VI. II *mf*

Vle.

Vc.

Cb.

6/4

Pf. *mp*

sed.

VI. I solo *mp*

VI. II solo

VI. I

VI. II

Vle.

Vc.

Cb.

6/4

Pf.

VI. I solo

8

7

2/2

4/4

S

Pf. G.P.

VI. I solo G.P. *

VI. II solo G.P. mf

VI. I mf

VI. II mf

Vle. G.P. mf

Vc. mf

Cb. mf

VI. I solo

VI. II solo

VI. I

VI. II

Vle.

Vc.

Cb.

(T)

Pf. *mf*

8.....1

VI. I solo *f*

VI. II solo *f*

VI. II

Vle.

Vc.

Cb.



VI. I solo

VI. II

Cb.



VI. I solo

VI. II solo

ff

VI. I

VI. II

Vle.

Vc.

Cb.

f

VI. I solo

VI. II solo

VI. I

VI. II

Vle.

Vc.

Cb.

5/4 6/4

Pf. *mf*
Red.

VI. I solo *mf*

VI. II solo *mf*

5/4 6/4

VI. I

VI. II

Vle.

Vc.

Cb.



Pf.

VI. I solo

VI. II solo 8

8

1/2

4/4

Pf. *G.P.*

Vi. I solo *f*

Vi. II solo *f*

Vi. I *mf*

Vi. II *mf*

Vle. *mf*

Vc. *mf*

Cb. *mf*

G.P.

mf

mf

mf

mf

mf

mf

⌘ (V)

Vi. I solo

Vi. II solo

Vi. I

Vi. II

Vle.

Vc.

Cb.

VI. I solo

VI. II solo

VI. I

VI. II

Vle.

Vc.

Cb.

The first system of the score consists of six staves. The top two staves are for Violin I and Violin II, both marked 'solo'. They play a melodic line with eighth and sixteenth notes. The bottom four staves are for Violin I, Violin II, Viola, and Cello. The Violin I and II parts play a similar melodic line, while the Viola and Cello parts play a rhythmic accompaniment of eighth notes.



(X)

Pf. *ff*

8.

VI. I solo *poco f*

VI. II solo *poco f*

Cb.

The second system begins with a double bar line and a circled 'X'. The first staff is for Piano (Pf.), marked 'ff', and contains a sustained chord with a fermata. Below the piano staff is a marking '8.' with a dashed line. The next two staves are for Violin I and Violin II, both marked 'solo' and 'poco f'. They play a melodic line with triplets. The bottom staff is for Cello (Cb.), playing a rhythmic accompaniment of eighth notes.

VI. I solo

VI. II solo

Cb.

The third system consists of three staves. The top two staves are for Violin I and Violin II, both marked 'solo'. They play a melodic line with eighth and sixteenth notes. The bottom staff is for Cello (Cb.), playing a rhythmic accompaniment of eighth notes.

(Y)

VI. I solo *ff*

VI. II solo *ff*

VI. I *f*

VI. II *f*

Vle. *f*

Vc. *f*

Cb. *f*

VI. I solo

VI. II solo

VI. I

VI. II

Vle.

Vc.

Cb.

VI. I solo

VI. II solo

VI. I

VI. II

Vle.

Vi.

Cb.

Cadenza
a tempo

Pf.

VI. I solo

VI. II solo

VI. I

VI. II

Vle.

Vc.

Cb.

*) unregelmäßiges trem. bzw. Tonwiederholungen

**) arpeggiato, presto possibile



Musical score for the first system, featuring piano (Pf.), two violins (VI. I solo, VI. II solo), two violas (VI. I, VI. II), and two cellos (Vc.). The piano part consists of a complex rhythmic pattern of eighth notes. The violin parts play a similar rhythmic pattern, with VI. I solo and VI. II solo parts marked with accents and dynamic markings like *pp* and *ppp*. The viola parts play sustained notes with long slurs. The cello parts play sustained notes with long slurs. The system is marked with a double bar line at the end.

Musical score for the second system, featuring piano (Pf.), two violins (VI. I solo, VI. II solo), two violas (VI. I, VI. II), and two cellos (Vc.). The piano part continues with the complex rhythmic pattern. The violin parts continue with the rhythmic pattern, with VI. I solo and VI. II solo parts marked with accents and dynamic markings like *pp* and *ppp*. The viola parts continue with sustained notes and slurs. The cello parts continue with sustained notes and slurs. The system is marked with a double bar line at the end.

Pf. [J] [J] [J]

Vl. I solo [J] [J] [J]

Vl. II solo [J] [J] [J]

Vl. I

Vl. II

Vle.

Vc.

Cb.

9
 6/4 **Meno mosso** (♩ = ca 96)

Pf. *ff*

Vl. I solo *ff*

Vl. II solo *ff*

Vl. I *ff* *mp sub.*

Vl. II *ff* *mp sub.*

Vle. *ff* *mp sub.*

Vc. *ff* *mp sub.*

Cb. *ff* *mp sub.*

6/8

Pf. *f*
8.....

Vl. I solo
Vl. II solo

Vl. I *div. V*
Vl. II *div. V*
Vle.
Vc.
Cb.

Pf. *f*
8.....

Vl. I solo
Vl. II solo

Vl. I
Vl. II
Vle.
Vc.
Cb.

Pf. *piu f*

8

VI. I solo

VI. II solo

VI. I

VI. II

Vle.

Vc.

Cb.

Pf.

8

VI. I solo

VI. II solo

VI. I *sempre*

VI. II *sempre*

Vle. *sempre*

Vc. *sempre*

Cb. *sempre*

The musical score on page 27 is divided into three systems. The first system includes a piano (Pf.) part with a forte (ff) dynamic, and Violin I and II solo parts. The piano part features a tremolo effect in the right hand and a sustained bass line in the left hand. The Violin I and II solo parts play a melodic line with a tremolo effect. The second system includes Violin I and II parts, Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.) parts. The Violin I and II parts play a melodic line with a tremolo effect. The Viola, Violoncello, and Contrabass parts play a bass line with a tremolo effect. The third system includes Violin I and II solo parts, Violin I and II parts, Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.) parts. The Violin I and II solo parts play a melodic line with a tremolo effect. The Violin I and II parts play a melodic line with a forte (fff) dynamic. The Viola, Violoncello, and Contrabass parts play a bass line with a forte (fff) dynamic.

II. silentium

Senza moto (♩ = ca 60)

1

6/4

Pianoforte *pp*

Violino I solo *p* con sord.

Violino II solo *p* con sord.

Violini I *pp* con sord. *sim.*

Violini II *p* *ppp* con sord. *sim.*

Viola *p* *ppp* *p* *ppp* con sord. *sim.*

Violoncelli *pp* *pizz.* con sord. *sim.*

Contrabassi *p* con sord.

2

6/4

Pf.

VI. I solo

VI. II solo

VI. I

VI. II

Vle.

Vc.

Cb.

3

Musical score for the first system, measures 1-4. The score includes parts for Piano (Pf.), Violin I solo (VI. I solo), Violin II solo (VI. II solo), Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). The piano part features a melodic line with a circled '3' above it in the fourth measure. The violin solos play a rhythmic pattern of eighth notes. The string parts provide a steady accompaniment.



Musical score for the second system, measures 5-8. The score includes parts for Piano (Pf.), Violin I solo (VI. I solo), Violin II solo (VI. II solo), Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). The piano part features a melodic line with a circled '6' above it in the eighth measure. The violin solos play a rhythmic pattern of eighth notes. The string parts provide a steady accompaniment.

4

Pf.

8.....

Vl. I solo

Vl. II solo

Vl. I

Vl. II

Vle.

Vc.

Cb.

arco

p ppp

5

Pf.

8.....

Vl. I solo

Vl. II solo

Vl. I

Vl. II

Vle.

Vc.

Cb.

pizz.

p

arco

p ppp p ppp

6

Pf.

VI. I solo

VI. II solo

VI. I

VI. II

Ve.

Vc.

Cb.

pizz.

p

7

VI. I solo

VI. II solo

VI. I

VI. II

Ve.

Vc.

Cb.

arco

p ppp

sim.

Pf. *p.* *8*

VI. I solo

VI. II solo

VI. I

VI. II

Vle.

Vc.

Cb. *pizz.* *p* *arco* *p ppp pp*

VI. I solo

VI. II solo *8*

VI. I

VI. II

Vle.

Vc. *pp* *sim.*

Cb. *p ppp p ppp*

9

Pf. *p*

VI. I solo

VI. II solo

VI. I

VI. II

Vle.

Vc.

Cb. *pizz.* *p* *arco* *p ppp ppp*

10

VI. I solo

VI. II solo

VI. I *p ppp*

VI. II *p ppp*

Vle. *p ppp sim.*

Vc. *pp sim.*

Cb. *p ppp p ppp*

11

Pf.

VI. I solo

VI. II solo

VI. I

VI. II

Vle.

Vc.

Cb.

pizz.

arco

p ppp

p ppp pp

12

ossia:

VI. I solo

VI. II solo

VI. I

VI. II

Vle.

Vc.

Cb.

sim.

pp

sim.

p ppp

sim.

p ppp

13

Pf.

VI. I solo

VI. II solo

VI. I

VI. II

Ve.

Vc.

Eb.

p ppp

pizz.

p

VI. I solo

VI. II solo

VI. I

VI. II

Ve.

Vc.

Cb.

arco

p ppp

pp

sim.

sim.

ppp

sim.

14

(ossia:)

VI. I solo

VI. II solo

VI. I

VI. II

Vle.

Vc.



15

Pf.

VI. I solo

VI. II solo

VI. I

VI. II

Vle.

Vc.

Cb.

pizz.

arco

sim.

p

p

ppp

p

ppp

p

ppp

pp

16

Musical score for measures 16-20. The score includes staves for VI. I solo, VI. II solo, VI. I, VI. II, Vle., Vc., and Cb. The VI. I solo part features a melodic line with dynamics *pp*, *p*, and *pp*. The VI. II solo part has a rhythmic accompaniment. The Vc. part includes a *sim.* (sustained) marking. The Cb. part has dynamics *p*, *ppp*, and *ppp*. A double bar line is present at the end of measure 20.

17

Musical score for measures 21-25. The score includes staves for Pf., VI. I solo, VI. II solo, VI. I, VI. II, Vle., and C. The Pf. part has a melodic line with a sixteenth-note figure in measure 25. The VI. I solo part has a melodic line with dynamics *pp*, *p*, and *pp*. The VI. II solo part has a rhythmic accompaniment. The VI. I and VI. II parts have dynamics *p* and *pp*. The Vle. part has a rhythmic accompaniment. The C. part has a rhythmic accompaniment.

Pf.

8

VI. I solo

VI. II solo

VI. I

VI. II

Vle.

Vc.

Cb.

pizz.

arco

p ppp sim.

p

p ppp pp

p ppp sim.

VI. I solo

VI. II solo

VI. I

VI. II

Vle.

Vc.

Cb.

p ppp

p ppp sim.

pp

sim.

p ppp

p ppp

p ppp

sim.

19

Pf.

VI. I solo

VI. II solo

VI. I

VI. II

Vle.

Vc.

Cb.

pizz.

p

20

VI. I solo

VI. II solo

VI. I

VI. II

Vle.

Vc.

Cb.

arco

p ppp

sim.

p

p ppp pp

21

VI. I solo

8

ossia:

VI. II solo

8

VI. I

VI. II

22

Pf.

VI. I solo

8

VI. II solo

8

VI. I

VI. II

Vle.

Vc.

p ppp p ppp sim. pp

23

Pf.

Vl. I solo

ossia:

Vl. II solo

Vle.

Vc.

Cb.

Vl. I solo

Vl. II solo

Cb.

24

Vl. I solo

Vl. II solo

25

VI. I solo

VI. II solo

Vle. *sola*
p

Vc. *solo*
p



26

VI. I solo

Vle.

Vc.

Cb. *solo*
p



27

Vc.

Cb.



28

Vc.

Cb.



Cb. *ppp*